INSTRUCTIONS FOR USE

6823947

Description

Sequence of operations for straightforward filming:

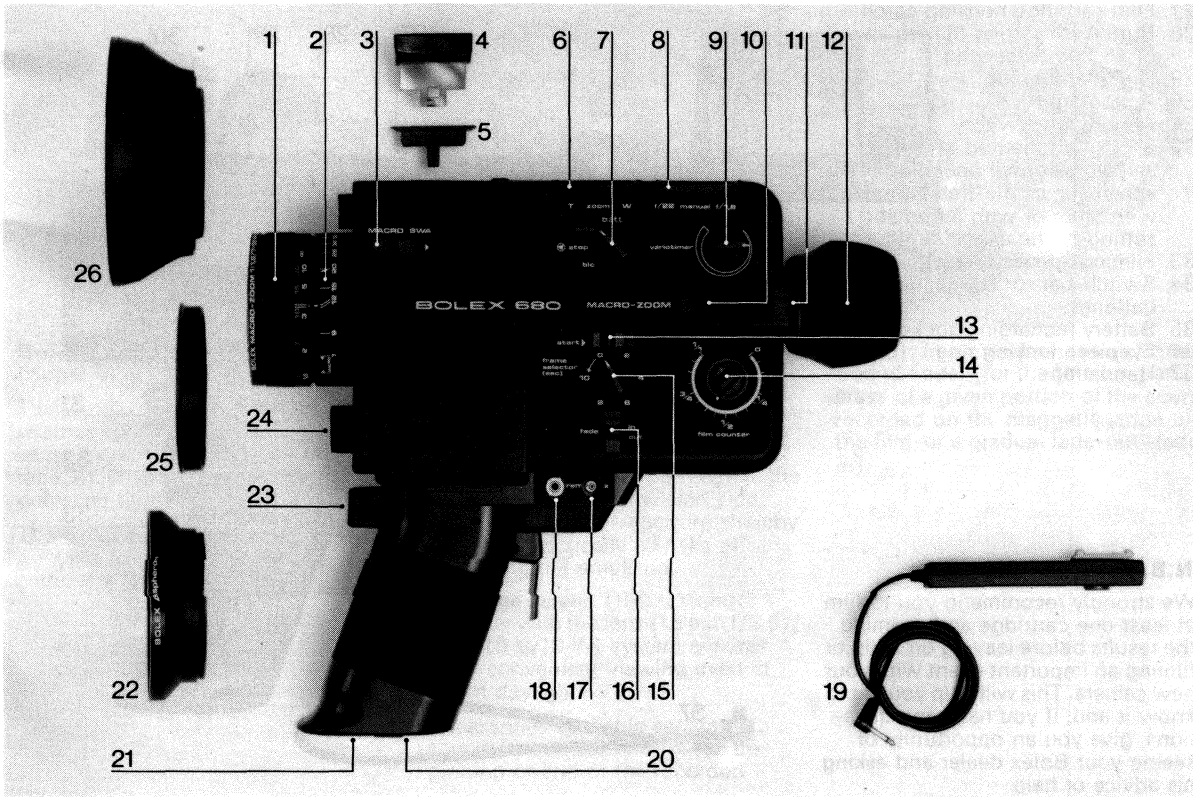
- *insert the batteries (see page 5);*
- *insert a film cartridge (see page 7);*
- *adjust the eyepiece for your eyesight (see page 4);*
- *set the method of operation selector 32* to its central position (green dot);*
- *set the filming speed selector 33* to "18";*
- *turn the aperture setting knob 7* to "auto";*
- *set the focusing ring and zoom ring, on the lens, to the fixed focus position (see page 13);*
- *press the battery connecting switch 34* against the pistol grip;*
- *press on the release; everything situated between about 6 feet and infinity will be sharp and properly exposed provided the lighting conditions are normal.*

* *figures corresponding to those used in the Section "Description" of the camera.*

Your camera is supplied with:

1 Aspheron (f=4 mm) super wide-angle accessory
1 50 cm remote-control cable
1 sunshade
1 rubber eyepiece
1 handstrap
1 conversion filter retraction key
1 lens cap
1 flash-shoe

1 Focusing ring
2 Zoom ring
3 Macro switch
4 Flash-shoe
5 Cap covering the slot for the conversion filter retraction key and for fitting a movie-light
6 Toggle switch for 2-speed power zoom
7 4-position switch for automatic setting, locking and correction of the aperture + battery test
8 Toggle switch for manual setting of the aperture
9 Knob for adjusting the built-in timer
10 Viewfinder stray-light prevention switch
11 Adjustable eyepiece
12 Rubber eyecup
13 Switch for use with frame selector
14 Film counter with adjustable start position and memory crown
15 Frame selector
16 Fade switch
17 Syncro-flash socket
18 Remote-control socket
19 Remote control
20 Battery housing locking screw
21 ¼" thread for tripod
22 Aspheron (f=4 mm) super wide-angle accessory
23 Trigger release
24 Window for capturing light when operating with automatic setting of the exposure time
25 Lens cap
26 Sunshade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variotimer
stop
start
frame selector (sec)
fade
film counter
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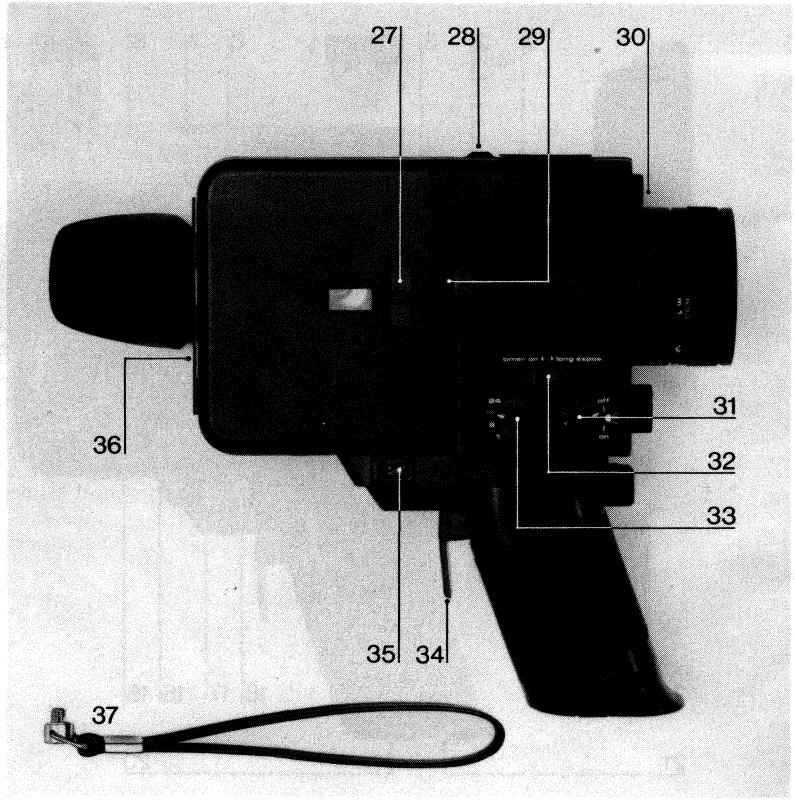
27 Film cartridge housing catch
28 Button for setting filming speed of 45 frames/second
29 Film plane guide
30 ActionLight
31 ActionLight switch
32 3-position method of operation selector: normal operation at speed set, single-frame filming with timer or with automatic setting of the exposure time
33 Filming speed selector
34 Switch-bar for connecting batteries
35 Battery recharging socket
36 Eyepiece locking ring
37 Handstrap



N.B.

We strongly recommend you to film at least one cartridge and examine the results before leaving on a trip or filming an important event with your new camera. This will help you get to know it and, if you have any questions, give you an opportunity of seeing your Bolex dealer and asking his advice or help.

Technical specifications

Film

- For Super 8 film in 50 ft. silent or sound cartridges.
- Built-in conversion filter; retraction by key or insertion of movie-light; automatic retraction on insertion of daylight or type G film cartridge.

Lens

- Bolex 7–56 mm f/1.8 Macro-Zoom lens (13 elements), anti-bloom treatment.
- Minimum distance in normal position: 3 ft.; minimum distance in macro position: up against the front of the lens.
- 2-speed power zoom; manual operation by lever.
- Macro position by turning the zoom ring beyond the wide-angle position.
- Front thread M 55×0.75 mm.
- Possibility of using the Aspheron super wide-angle f = 4 mm accessory supplied with the camera.

Viewfinder

- Reflex viewfinder with large magnification.
- Focusing by split-image range-finder.
- Eyepiece adjustable by ± 5 diopters, with locking device and stray-light prevention shutter.
- Indications in the viewfinder: film advance (flashing light), end or absence of film (red light-emitting diode), F-stop value, over- and under-exposure, diaphragm lock (needle), correction of the exposure level for backlight shots (needle), battery test (red light-emitting diode).

Diaphragm

- Automatic diaphragm controlled by servomotor (f/1.8 to f/22; and up to f/64 for fades).
- Possibility of manual control and locking of the diaphragm.
- Bridge-connected CdS cell; through-the-lens light measurement.
- Correction of the exposure level setting for backlight shots.
- Film speeds: 25 and 100 ASA (15 and 21 DIN), daylight; 40 and 160 ASA (18 and 23 DIN), artificial light.

Mechanism

- Four filming speeds: 9, 18, 24 and 45 f.p.s.
- Single-frame filming.
- Electromagnetic release.
- Shutter opening to 190°.
- General power by 5 1.5 V batteries.
- Possibility of using Ni-Cd batteries rechargeable in the camera.
- Automatic general switch on the pistol grip.
- Film counter with adjustable start position and memory crown.
- Exposure times

1	9 f.p.s.	18 f.p.s.	24 f.p.s.	45 f.p.s.
1/17 s	1/17 s	1/34 s	1/45 s	1/85 s

Special features

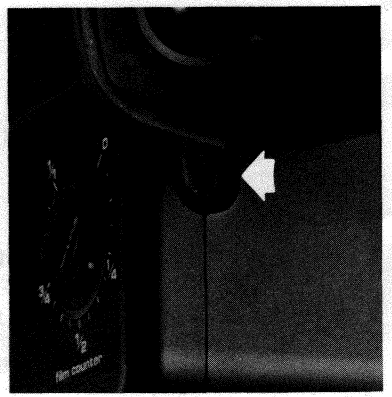
- Fade-ins or fade-outs (about 2.5 seconds); fade-outs with automatic stopping of the mechanism at the end of the operation.
- Automatic single-frame filming (variotimer) with interval adjustable from 0.2 seconds to 1 minute.
- Single-frame filming with automatic setting of the exposure time (from 1/12th of a second to 1 minute per frame) depending on the lighting conditions.
- Device for preselecting the length of takes; automatic stopping of the mechanism after the number of frames corresponding to a projection time adjustable from 2 to 10 seconds at 18 f.p.s. (normal and single-frame operation).
- Synchro-flash socket (DIN 19003), also usable for sound synchronization (1 contact per frame).
- Remote-control socket.
- Battery recharge socket.

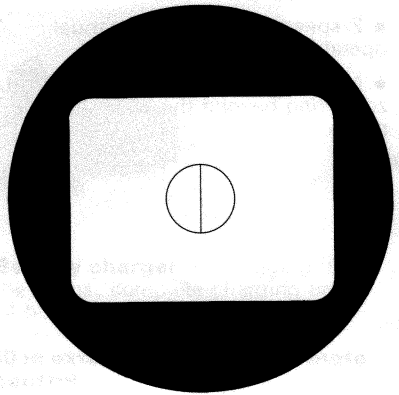
Adjustment of the eyepiece

For accurate focusing with the split-image rangefinder, it is important to adjust the eyepiece correctly to your eyesight.

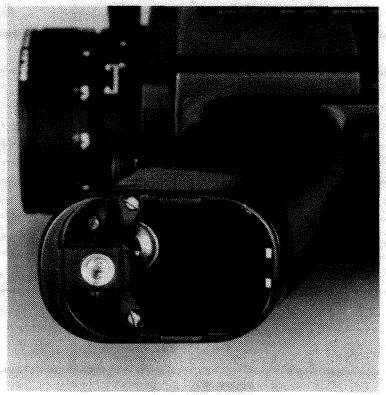
Proceed as follows:

- unlock the eyepiece by turning the milled locking ring downwards;
- turn the eyepiece to the left as far as it will go;
- aim the camera at a neutral subject and turn the eyepiece to the right until the circle in the centre of the field of view looks perfectly sharp;
- then lock the eyepiece in position by turning the locking ring upwards; the eyepiece must be securely locked so that it will not turn when you move the rubber eyecup to the position that suits you best.





Batteries



Inserting the batteries

- With a coin, turn the battery housing locking screw in the direction indicated by the arrow on the cover.
- Take off the cover and remove the battery holder.
- Insert the first battery, positive pole towards you (see illustration).
- Place the other four batteries on the holder making sure that the + and – poles are lying as indicated on the holder.
- Put the holder back in the housing, the side marked with an arrow facing you, the tip of the arrow pointing towards the lens (see diagram inside the film cartridge housing).
- Put the lid on again and tighten the fixing screw.

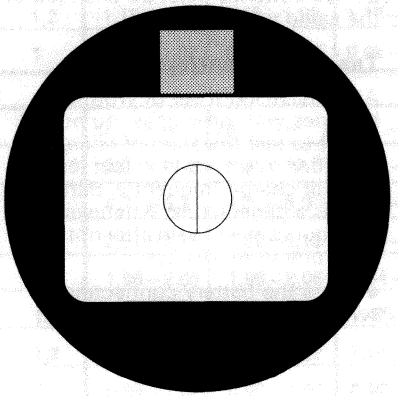
We recommend you to use top quality manganese alkaline batteries: 5 1.5 V batteries of standard AA dimensions.

N.B.: When the batteries are worn out and you have to replace them, all five batteries must be changed at the same time.

Testing the batteries

After replacing a set of worn-out batteries with new ones, do not forget to test the state of charge of the latter. You should in fact test the state of charge frequently, that is to say, as a general rule, whenever you use your camera again after not using it for one or more days.

- Press the battery connecting switch against the pistol grip and



turn the aperture setting switch upwards to "batt".

- Look in the viewfinder: if the batteries are in order, a red warning lamp lights up above the viewing frame; if the lamp does not come on, change the batteries, checking first however to make sure that they have not been incorrectly inserted.

(For inserting and checking the state of charge of rechargeable batteries, proceed in the same way as described above for ordinary batteries.)

Instead of manganese alkaline batteries, you can use NiCd 0.5 Ah rechargeable batteries of the same size (e.g. SAFT VR 0.5 AA or DEAC 451 R 6) to power your camera.

Rechargeable batteries allow you to film a larger number of cartridges than an ordinary battery, particularly at low temperatures. They can be recharged over 500 times in the camera itself (a socket located on the right-hand side has been provided for the purpose) by means of an accessory charger plugged into the mains (see "Accessories available on request").

N.B.! Never leave ordinary or rechargeable batteries in the camera if you are not using it for some time. Any damage caused by the electrolyte leaking inside the camera is not covered by our guarantee.

Loading

- Push the catch upwards and open the cover of the film cartridge housing.
- Insert the film cartridge at an angle, the visible portion of film towards the lens, the label side up, and press fully home, as shown in the diagram on the inside of the case.

The film speed is automatically taken into account by the automatic aperture setting device, within the following limits:

– 25 and 100 ASA/15 and 21 DIN for daylight;

– 40 and 160 ASA/17 and 23 DIN for artificial light.

N.B. Your camera has been designed to take both sound and silent Super 8 cartridges.

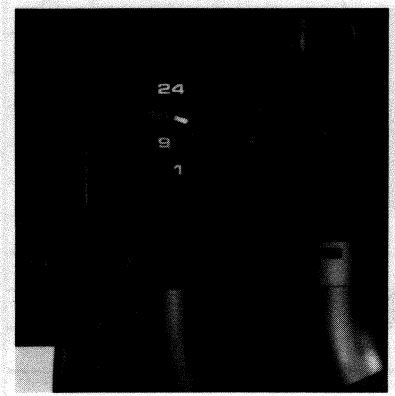
Battery connecting switch

When you hold the pistol grip in such a way as to press on the switch-bar at the rear of it, you connect up the batteries. When you release your pressure, the power is automatically disconnected. If you are filming without holding the pistol grip (remote control of the camera fixed on a tripod, for example), you connect up the batteries by pushing the bar to the rear; it will remain in this position without your having to hold it.

Between two takes, make sure that the bar is in the "OFF" position so as to avoid unnecessary wear on the batteries.

To give the diaphragm time to adjust automatically, the batteries must be connected up about 2 seconds before you press on the release.

Filming speeds



The filming speed selector has four positions.

Position "1": single-frame operation (see below Section "Single-frame filming").

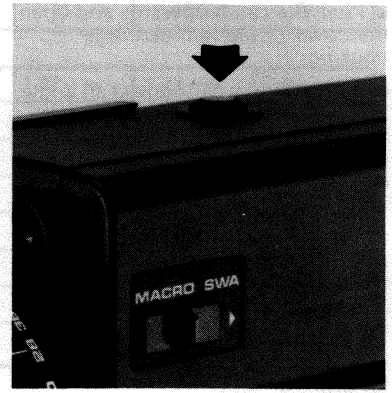
Positions "9", "18" and "24": filming at 9, 18 and 24 frames per second respectively.

A speed of 9 frames per second is used to obtain speeded-up effects with moving subjects, as well as for filming poorly lit stationary subjects: at this speed, the exposure time is in fact twice as long as at the normal speed of 18 frames per second.

18 frames per second is the normal filming speed for amateur work.

24 frames per second is used for slight slow motion effects as well as for reducing to a certain extent any jerkiness due to panning or filming from a moving vehicle. It is also used for obtaining a slightly better quality of sound when sound is to be added to the film afterwards (recording and playback at 24 frames per second on the projector).

By pressing on the button provided for the purpose on top of the camera, you can film at a speed of 45 frames per second: on the screen, when projecting at the normal speed of

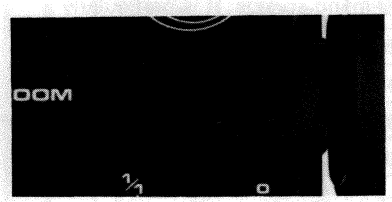


18 frames per second, you will obtain a very marked slow motion effect. It is possible to switch directly from a speed of 9, 18 or 24 frames per second to a speed of 45 frames per second while actually filming; you automatically return to one of the first three speeds as soon as you take your finger off this button.

Remote Control

You can operate your camera by remote control with the remote-control cable with release supplied with the camera. All you need do is plug the jack into the socket provided for the purpose. The battery connecting switch-bar must be pushed to the rear.

N.B. If you are filming without looking through the viewfinder, do not forget to block the eyepiece so as to avoid any admission of stray light that might fog the film. To do this, push the stray light prevention switch situated on the left-hand side of your camera.



Single-frame filming

Single-frame filming enables you to lend movement and life to objects, titles and drawings, and to show movements that are too slow to be seen by the human eye (e.g. opening of a flower, etc.).

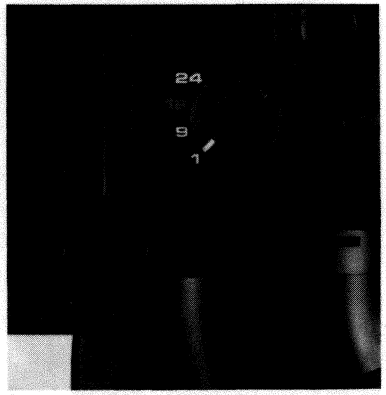
To do this kind of filming with your camera, turn the filming speed selector to position "1". **With the camera fixed on a tripod or a steady support,** use the remote-control cable to stop and start it: every time you give a quick squeeze on the cable release, you expose a single frame.

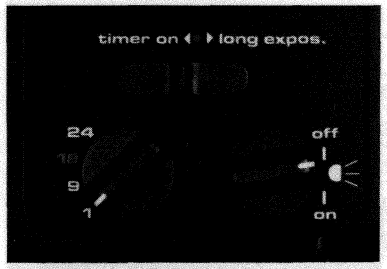
Important: Do not forget to block the eyepiece (see previous Section).

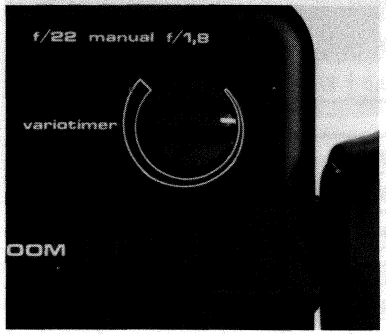
N.B. You can also do without the remote-control cable and expose frames singly by means of the camera release but, if you do this, you will have to take extra special care to make sure the camera is steady.

Your camera is also equipped with a **built-in variotimer,** which ensures the automatic release of the mechanism, in single-frame filming, at regular intervals adjustable from 0.2 seconds to 1 minute. To film a single frame at a time using the variotimer:

- push the battery connecting switch-bar to the rear;







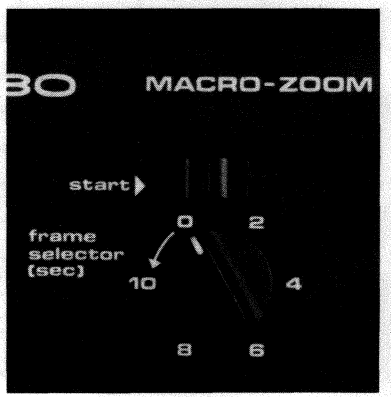
- turn the filming speed selector to "1";
- turn the variotimer adjusting knob to the position corresponding to the interval chosen; this position should be determined beforehand by making a number of trials with the camera unloaded;
- the mechanism starts up as soon as you push the method of operation selector to "timer on".

N.B.

a) As a general rule, it is possible to film frame by frame using the built-in variotimer without bothering about the position of the filming speed selector; however, the exposure will only be exactly right if the latter is set to "1".

b) Owing to the fact that single-frame operation uses more power than ordinary filming, we would advise you whenever you make prolonged use of your camera for single-frame filming to check the state of charge of the normal or rechargeable batteries before starting to film again.

Preselection of the length of takes



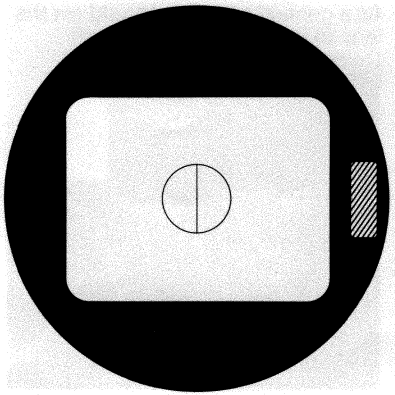
You can set the length of a sequence on projection in advance up to a maximum of 10 seconds. The seconds scale round the frame selector is calibrated for a projection speed of 18 frames a second. This device for the preselection of the length of takes can be used with all filming speeds; it is particularly useful when filming under poor lighting conditions with automatic setting of the exposure time (this subject is dealt with later on); on the other hand, this preselection device does not work when filming frame by frame using the built-in variotimer.

Proceed as follows:

- set the number of seconds desired by turning the frame selector in the direction of the arrow;
- connect up the batteries;
- start the mechanism **by setting the side switch** to "start".

The mechanism stops automatically as soon as the frame selector comes opposite "O".

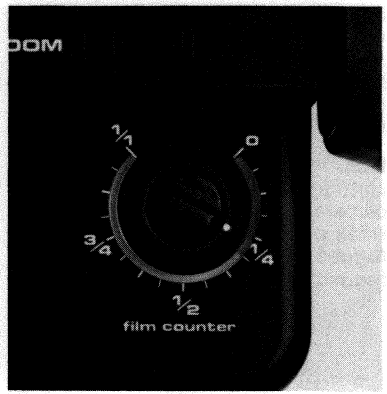
Running control



In the viewfinder, on the right of the viewing frame, you will notice a green warning light; this is the running control:

- if the green light flashes regularly, the film is advancing correctly;
- if the flashing stops, this means that the film is no longer advancing; this may have two causes: either the film is finished, or it is blocked in the cartridge; in the latter case, remove the cartridge and move the film forward by hand until it unwinds normally.

Film counter



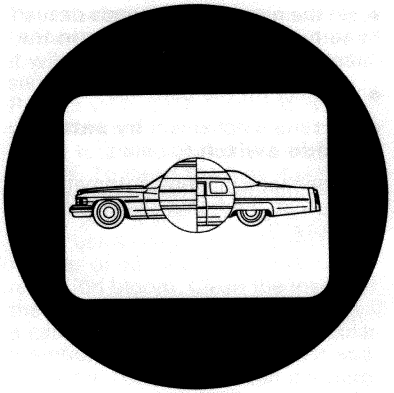
The counter shows you how much of the 50 ft. cartridge has already been exposed. A red band starts from the "0" position and moves towards the 1/1 position as the film unwinds.

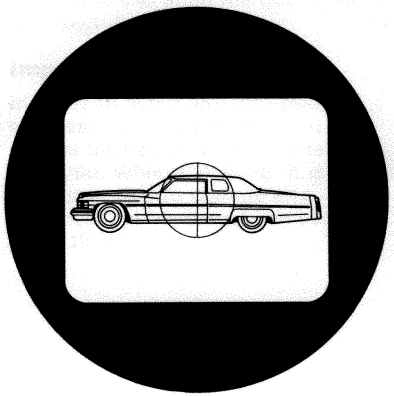
The counter automatically returns to "O" whenever you take out the film cartridge. If, for one reason or other, you wish to take out a partially exposed cartridge, first of all turn the memory disk until the mark (white dot) is opposite the end of the red band. When you re-insert the partially exposed cartridge in the camera, all you have to do is turn the central regulating knob until the red

band comes opposite the mark on the disk: you will then know once again how much film has already been exposed, just as if you had never taken the cartridge out of the camera.

N.B. If the partially exposed cartridge that you take out of the camera contains silent film, only the small portion of film visible will be fogged; if it is sound film, the fogged portion will be larger.

As a general rule, you should set the lens to its longest focal length (telephoto position, f = 56 mm) before starting to focus.





Look for a clearly visible horizontal line in your subject and turn the focusing ring to one side and the other until this line broken by the split-image rangefinder becomes perfectly continuous again.

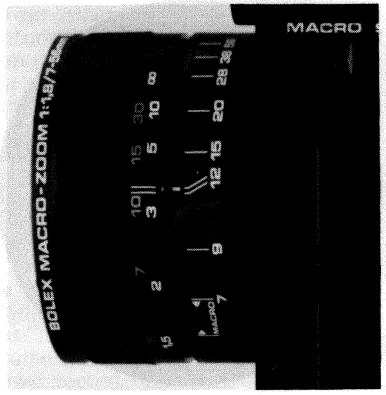
Once you have focused accurately, you can choose any focal length you like: the image will remain in focus provided the distance between the subject and the camera remains the same.

If the horizontal line seems to be slightly broken when you zoom from the telephoto to the wide-angle position, don't let it worry you: this is normal and has no effect on the sharpness of the picture.

One half of the focusing circle (split-image rangefinder) may look less sharp or darker than the other: all you have to do is move your eye slightly one way or the other in front of the eyepiece for it to become sharp and bright again.

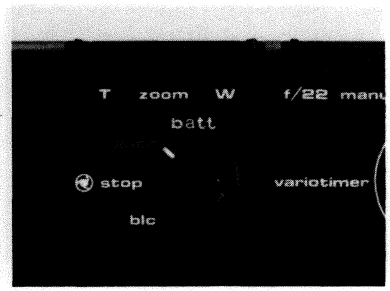
N.B. Naturally it is not possible to focus accurately if you have not previously adjusted the eyepiece for your own eyesight (see Section "Setting the eyepiece", at the beginning of these Instructions for Use).

Fixed focus setting



Set the double lines on the focusing ring and the zoom ring opposite the fixed mark. This gives you a depth of field all the way from about 6 feet to infinity even under poor lighting conditions. Your camera is therefore ready for instant action at a moment's notice without your having to carry out any adjustments or settings before starting to film.

Setting the aperture



For the film to be correctly exposed, it is necessary to adjust the aperture precisely to the lighting conditions. This adjustment can be carried out automatically or manually.

Automatic setting of the aperture

Your camera is equipped with a device for the automatic setting of the correct aperture, with through-the-lens (TTL) measurement of the light, which allows you to concentrate on filming without having to worry about changes in lighting. It automatically takes into account the sensitivity of the film used (see Technical Specifications).

For automatic adjustment of the aperture, set the switch to "auto": naturally the device works only when

the batteries have been connected up by means of the switch-bar situated on the rear of the pistol grip.

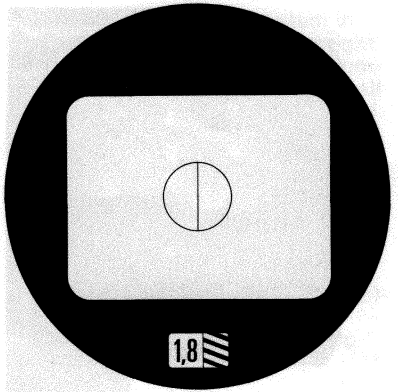
The stop number is indicated in the viewfinder, underneath the viewing frame.

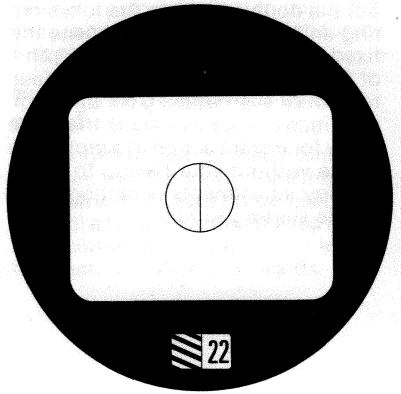
Under- and over-exposure

A red shaded zone is situated at both ends of the scale of stop Nos.

If the red shaded zone located on the right of the scale of stop Nos. before the value 1.8, appears, the lighting is just sufficient for filming. If the shaded zone becomes any larger than in our illustration, the film will be under-exposed.

If the red shaded zone, situated on the left of the scale of stop Nos., after the value 22, is visible, the light





is very strong, but you can still film. If the shaded zone becomes any larger than in our illustration, the film will be overexposed.

N.B. When filming out of doors at night (illuminations, fireworks, neon or electric signs, etc.), you can obtain excellent results even if the red shaded zone situated before the value 1.8 becomes larger than in our illustration.

Backlight correction

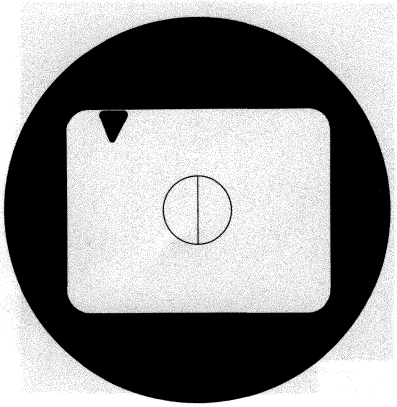
By turning the aperture adjusting switch to "blc", you temporarily increase the opening of the

diaphragm by 1 stop, thus giving better exposure to any backlit subjects: a black needle appears in the field of view, at the top, on the left.

This correction should also be made when filming a subject standing against a very bright background, snow for instance.

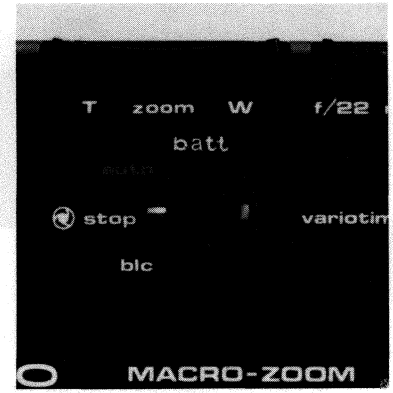
Once you have finished filming, you must switch back to automatic adjustment of the aperture without correction (position marked "auto"); the black needle visible in the viewfinder is there to remind you.

Why is this correction necessary? Because the device for the automatic setting of the aperture measures all the light coming in through the lens and takes not only the main subject but also the background into account: when the background is very bright, the aperture set by the automatic device is too small for correct exposure of the main subject, which would then appear underexposed.



Locking the diaphragm and manual setting

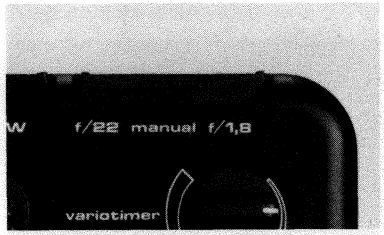
A special locking system makes it possible to keep a particular aperture, set for the main subject. You can make use of this feature to film scenes with violent lighting contrasts, for example a person standing in front of a very bright background (snow, sea shore, etc.), a performer on the stage caught in the beam of a projector and standing out against a dark ground, etc. In cases of this kind, if the device for the automatic setting of the aperture is left to work normally, it makes allowances for both the very bright or very dark background and the main subject; on projection, the latter will then appear either under- or over-exposed. In order to obtain a correct exposure, using the diaphragm locking system, proceed as follows:



- zoom in on the main subject (to the exclusion of the background) until it covers the whole of the visible field in the viewfinder;
- lock the diaphragm by turning the adjusting switch to "stop"; a black needle will then appear in the field of view, at the top on the left;
- using the zoom, zoom out again to the desired framing and film.

Once you have finished filming, you must switch back to automatic adjustment of the aperture (position marked "auto"); the black needle visible in the viewfinder is there to remind you.

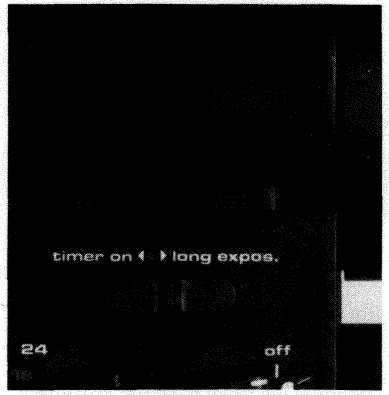
Automatic adjustment of the exposure time according to the lighting

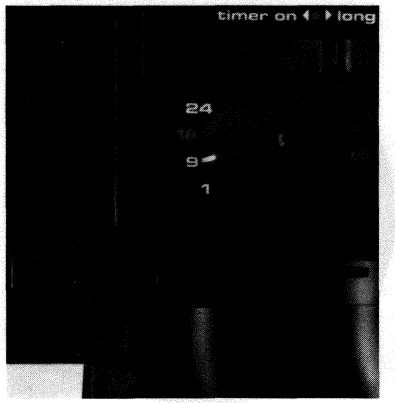


After locking the diaphragm, you can also set the aperture manually to any stop No. you wish by means of the corresponding toggle switch, located on the top of the camera. This possibility is very useful, among other things, for obtaining certain special effects, e.g. for deliberately over- or under-exposing part of a sequence during filming, for the purpose of creating a particular atmosphere.

The automatic adjustment of the exposure time enables you to film stationary objects even under very poor lighting conditions (e.g. in a museum, a church, etc.). When you start the mechanism, the rotating shutter opens, and then closes automatically as soon as the quantity of light required for correct exposure of the first frame has passed through the lens; it automatically opens again, and closes once more after a period of time governed by the ambient light; this continues until you stop the mechanism. The exposure time, which is thus set automatically, may be anywhere between 1/12th of a second and 60 seconds per frame. To film in this way, proceed as follows:

- turn the filming speed selector to "9";
- take a look in the viewfinder to make sure that the diaphragm is fully open (1.8) and that a portion of the red shaded zone is visible;
- push the method of operation selector to "long expos.";
- **in almost all cases, it will be vital to use a tripod;** you will therefore have to connect the batteries by pushing back the switch-bar situated on the rear of the pistol grip;



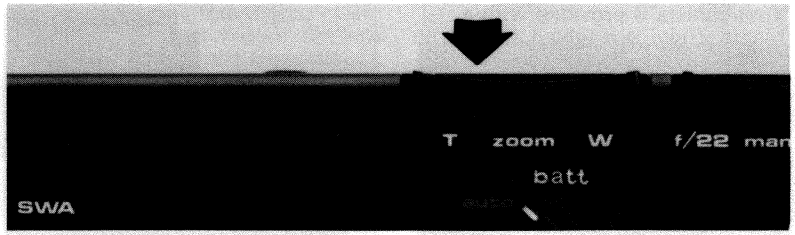


• use the remote-control cable to operate the camera, or the side switch if you are using the device for preselecting the length of takes (subject dealt with above), which is particularly useful here ("start" key).

N.B.

a) For automatic adjustment of the exposure time, the light measurement is scaled for an aperture of 1.8 and for a film with a speed of 25/40 ASA. (15/17 DIN); for 100/160 ASA (21/23 DIN) films, the diaphragm must be set to an aperture of 2.8 and locked.

b) Take care not to accidentally cover the window through which the light enters, underneath the lens on the front of the camera.



The zoom on its own plays the part of a whole series of fixed focal length lenses, from wide-angle (7 mm) to telephoto (56 mm). All you have to do is turn the zoom ring in one direction or the other by means of its lever to obtain the desired degree of zoom.

Zooming can also be effected electrically by pressing on the power-zoom switch, which has two positions:

- forward → long focal lengths (telephoto);
- backward → short focal lengths (wide angle).

The power-zoom has two speeds, slow and fast, depending on how strongly you press on the power-zoom switch.

Power-zooming is particularly useful for zooming in and out while actually filming; it is vital for zooming to be carried out absolutely smoothly without any jerking; this is not easy to do manually. On projection, zooming in and out gives the impression of moving towards or away from the subject.

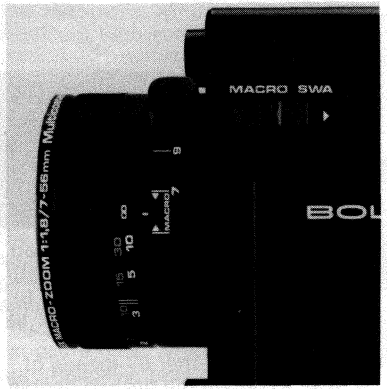
N.B. The longer the focal length, the steadier your camera must be; for focal lengths between 40 and 56 mm, we recommend you, whenever possible, to use a tripod or a steady support.

Macro shots

Your camera is provided with a Macro-Zoom lens which allows you to film at very short distances for the purpose of obtaining spectacular close-ups.

Proceed as follows:

- set the shortest zoom, focusing ring set to infinity;
- move the front of the lens to within an inch or so of the subject (or as close as necessary to obtain the best picture);
- push the macro switch in the direction of the arrow (it returns automatically);
- you can now turn the zoom ring into the macro zone;



- focusing is carried out with the split-image rangefinder, turning the zoom ring slightly in one direction or the other without moving out of the macro zone (for use of the split-image rangefinder, see Section "Focusing"); if you accidentally move out of the macro zone, you will have to push the macro switch again in order to return to it.

N.B. In the macro position, the depth of field is extremely shallow and focusing must therefore be carried out extremely carefully; avoid working at full aperture (diaphragm in the neighbourhood of 1.8).

Depth of field

By depth of field is meant the zone in which the different planes of the picture remain sharp. The depth of this zone of sharpness varies according to the focal length chosen, the diaphragm opening and the filming distance.

The depth of field is shallow

a) when the focal length is long (approaching 56 mm);

b) when the diaphragm opening is large (approaching 1.8);

c) when the filming distance is short.

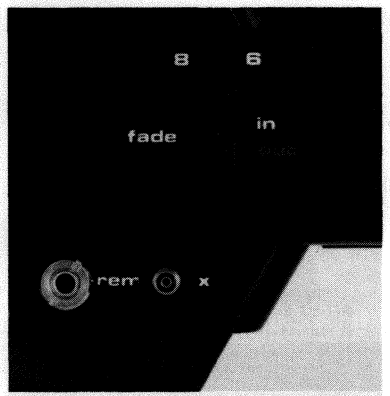
The depth of field is large

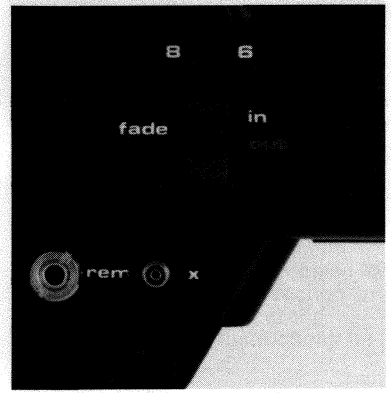
a) when the focal length is short (approaching 7 mm);

b) when the diaphragm opening is small (approaching 22);

c) when the filming distance is large.

Fade-ins and fade-outs





Your camera allows you to make fades of constant length, about 2.5 seconds on projection at 18 frames per second, by slowly closing or opening the diaphragm.

Proceed as follows:

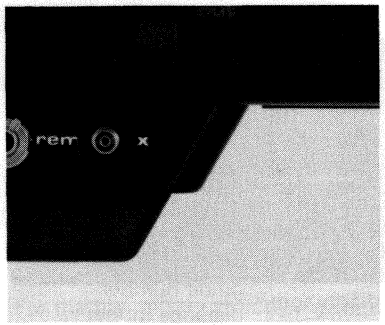
fade-out

- have your finger ready on the fade switch (marked "fade") and film normally;
- as soon as you wish to start fading out, push the switch upwards to "in" and hold it there until the camera stops automatically of its own accord;

fade-in

- set the fade switch to "in" and hold it there while you aim your camera at the subject;
- the diaphragm now being fully closed, release the switch and let it return of its own accord to "out"; at the same time start up the camera and film normally.

"Synchro-flash" ("synchro-sound") socket



The same socket can be used for synchronizing an electronic flash or controlling a tape-recorder by means of an accessory synchronizer (not supplied by Bolex).

Filming with electronic flash

By single-frame filming with an electronic flash plugged into the socket provided for the purpose, you can film poorly lighted static subjects, obtain time-lapse effects (growth of a flower, for example), etc.

The possibilities open to you depend to a large extent on the electronic flash you use (number of flashes between two recharges, strength of flash, etc.). Do not forget that a scene lasting only 5 seconds on projection

requires 90 frames at the rate of 18 frames/second.

Take the following precautions:

mount the camera on a steady support (tripod);

set the diaphragm by hand to the stop value you have worked out from the electronic flash guide-numbers and the distance of the subject from the camera.

$$\text{diaphragm} = \frac{\text{guide number}}{\text{distance in feet}}$$

Example: guide number 80
distance 10 ft.

$$\frac{80}{10} = f/8$$

Lock the diaphragm at the aperture determined by the formula.

N.B.: since the optical system in Super 8 cameras has a greater light loss than in still cameras, it is recommended to use a film sensitivity half the rated speed (ASA 20 instead of 40) when determining the guide number.

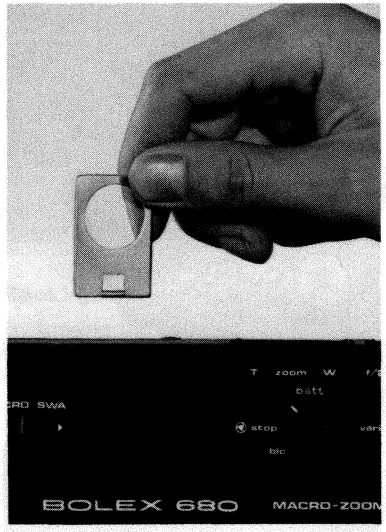
For this type of filming, you must leave the conversion filter in place.

To mount the electronic flash on the camera, use the flash-shoe (accessory supplied with the camera) provided for this purpose, which slides into the slot located on top of the camera.

We recommend you to make a few test runs before filming an important sequence with electronic flash for the first time.

Filming with separate sync sound

The contact used for synchronizing an electronic flash emits one impulse per frame and can also be used to control a tape-recorder utilized to record sound separately with a view to synchronization afterwards.



ActionLight

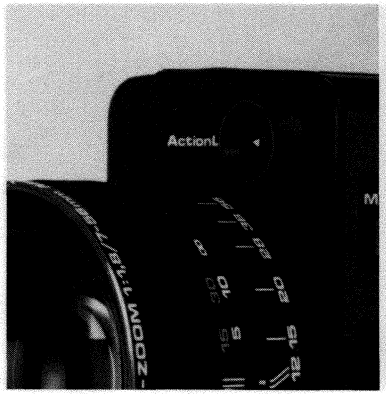
Your camera, equipped with a built-in conversion filter, is set for filming by daylight.

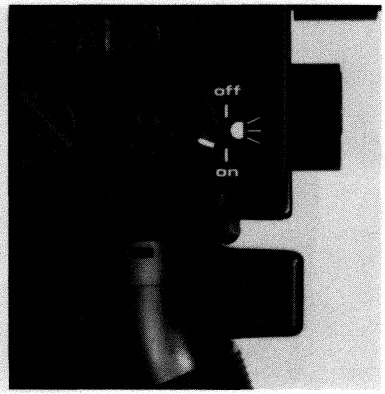
In order to film by artificial light, you have to retract this conversion filter: to do this, you need only insert the key, supplied with the camera, in the slot provided for the purpose on top of the camera, or insert a movie-light equipped with the standardized key.

N.B.

a) Do not forget to take the key out when filming by daylight.

b) The filter is automatically retracted whenever you insert a cartridge of universal film such as Ektachrome 160 Type G (the cartridge presses on a button which commands this retraction).





In many cases, especially in sync sound filming, it may be useful for the actors in a scene to know exactly when the camera starts to turn. This is effected by means of a special light located on the front of the camera, above the lens, which lights up as soon as you start filming. This warning light can be disconnected by means of a knob on the right-hand side of the camera.

The ActionLight will help save you wasting footage at the beginning of each take. This warning light may also come in useful when operating the camera by remote control, by letting you know whether the latter is working properly.

Use of the Aspheron accessory

The Aspheron super wide-angle accessory enables you to film with an extremely short focal distance of 4 mm, without any distortion. The field covered becomes enormous. This lens comes in particularly useful when you cannot get far enough away from your subject, but also in order to increase the depth of field or to alter the perspective.

- Screw the wide-angle accessory onto the lens.
- Turn the focusing ring to infinity.
- Push the macro switch and turn the zoom ring as far as it will go into the macro zone; then turn it slowly backwards and focus with the split-image rangefinder. Focus on a subject situated about 3 feet away: as a result of the very great depth of field given you by the Aspheron accessory, all subjects located between 18 inches and infinity will be sharp.

Maintenance

Your camera is a high precision instrument. Take proper care of it and it will give you good, trouble-free service for many years to come. Protect your camera against dust, rain, damp and excessive heat. Avoid touching the lens with your fingers. To clean the lens it is sufficient to breathe on it and then wipe gently with a soft lint-free cloth. Never use a chemically treated tissue for fear of damaging the anti-reflection bloom. Clean the inside of the camera from time to time with a camelhair brush, paying particular attention to the film gate. Dust and dirt left in the film gate can get onto your films and spoil the quality of your pictures.

Important

In order to avoid any unpleasant surprises, we suggest that you always take a set of new batteries with you, when travelling. It is also recommended to change any batteries that have not been used for some time.

Depth of field charts

The charts below show the depth of field for different distances, focal lengths and diaphragm apertures. They should be consulted whenever you want several subjects, situated at different distances, to appear sharp together in the same picture.

Depth of field indicated in metres from the film surface

Diffusion circle tolerated: 0.020 mm.

⊚	1,8	2	2,8	4	5,6	8	11	16	22
m	f = 7 mm								
∞	1,82 – ∞	1,64 – ∞	1,17 – ∞	0,82 – ∞	0,59 – ∞	0,41 – ∞	0,30 – ∞	0,21 – ∞	0,15 – ∞
10	1,54 – ∞	1,41 – ∞	1,05 – ∞	0,76 – ∞	0,56 – ∞	0,40 – ∞	0,29 – ∞	0,21 – ∞	0,15 – ∞
5	1,34 – ∞	1,24 – ∞	0,95 – ∞	0,71 – ∞	0,53 – ∞	0,38 – ∞	0,29 – ∞	0,20 – ∞	0,15 – ∞
3	1,14 – ∞	1,06 – ∞	0,85 – ∞	0,65 – ∞	0,49 – ∞	0,36 – ∞	0,28 – ∞	0,20 – ∞	0,15 – ∞
2	0,96 – ∞	0,90 – ∞	0,74 – ∞	0,58 – ∞	0,46 – ∞	0,34 – ∞	0,26 – ∞	0,19 – ∞	0,14 – ∞
1,5	0,83 – 9	0,79 – ∞	0,66 – ∞	0,53 – ∞	0,43 – ∞	0,33 – ∞	0,25 – ∞	0,18 – ∞	0,14 – ∞
1,2	0,73 – 3,5	0,70 – 4,5	0,60 – ∞	0,49 – ∞	0,40 – ∞	0,31 – ∞	0,24 – ∞	0,18 – ∞	0,14 – ∞
1	0,65 – 2,23	0,63 – 2,58	0,54 – 7	0,45 – ∞	0,37 – ∞	0,29 – ∞	0,23 – ∞	0,17 – ∞	0,13 – ∞

⊚	1,8	2	2,8	4	5,6	8	11	16	22
m	f = 8 mm								
∞	2,38 – ∞	2,14 – ∞	1,53 – ∞	1,07 – ∞	0,77 – ∞	0,54 – ∞	0,39 – ∞	0,27 – ∞	0,20 – ∞
10	1,92 – ∞	1,76 – ∞	1,33 – ∞	0,97 – ∞	0,71 – ∞	0,51 – ∞	0,38 – ∞	0,26 – ∞	0,20 – ∞
5	1,61 – ∞	1,50 – ∞	1,17 – ∞	0,88 – ∞	0,67 – ∞	0,49 – ∞	0,36 – ∞	0,26 – ∞	0,19 – ∞
3	1,33 – ∞	1,25 – ∞	1,02 – ∞	0,79 – ∞	0,61 – ∞	0,46 – ∞	0,35 – ∞	0,25 – ∞	0,19 – ∞
2	1,09 – 13	1,04 – ∞	0,87 – ∞	0,70 – ∞	0,56 – ∞	0,43 – ∞	0,33 – ∞	0,24 – ∞	0,18 – ∞
1,5	0,92 – 4,1	0,89 – 5,1	0,76 – ∞	0,63 – ∞	0,51 – ∞	0,40 – ∞	0,31 – ∞	0,23 – ∞	0,18 – ∞
1,2	0,80 – 2,44	0,77 – 2,75	0,68 – 5,7	0,57 – ∞	0,47 – ∞	0,37 – ∞	0,30 – ∞	0,22 – ∞	0,17 – ∞
1	0,71 – 1,73	0,69 – 1,89	0,61 – 2,91	0,52 – 16	0,44 – ∞	0,35 – ∞	0,28 – ∞	0,22 – ∞	0,17 – ∞
	f = 9 mm								
∞	3,0 – ∞	2,70 – ∞	1,93 – ∞	1,35 – ∞	0,97 – ∞	0,68 – ∞	0,50 – ∞	0,34 – ∞	0,25 – ∞
10	2,31 – ∞	2,13 – ∞	1,62 – ∞	1,19 – ∞	0,88 – ∞	0,64 – ∞	0,47 – ∞	0,33 – ∞	0,24 – ∞
5	1,88 – ∞	1,76 – ∞	1,40 – ∞	1,07 – ∞	0,81 – ∞	0,60 – ∞	0,45 – ∞	0,32 – ∞	0,24 – ∞
3	1,51 – ∞	1,43 – ∞	1,18 – ∞	0,94 – ∞	0,73 – ∞	0,56 – ∞	0,43 – ∞	0,31 – ∞	0,23 – ∞
2	1,21 – 6	1,15 – 7,7	0,99 – ∞	0,81 – ∞	0,66 – ∞	0,51 – ∞	0,40 – ∞	0,29 – ∞	0,22 – ∞
1,5	1,01 – 3	0,97 – 3,4	0,85 – 6,8	0,72 – ∞	0,59 – ∞	0,47 – ∞	0,37 – ∞	0,28 – ∞	0,22 – ∞
1,2	0,86 – 2	0,84 – 2,16	0,74 – 3,2	0,64 – 11	0,54 – ∞	0,44 – ∞	0,35 – ∞	0,27 – ∞	0,21 – ∞
1	0,76 – 1,50	0,73 – 1,59	0,66 – 2,08	0,58 – 3,9	0,50 – ∞	0,41 – ∞	0,33 – ∞	0,26 – ∞	0,20 – ∞

⊛	1,8	2	2,8	4	5,6	8	11	16	22
m	f = 12 mm								
∞	5,3 – ∞	4,8 – ∞	3,4 – ∞	2,40 – ∞	1,72 – ∞	1,20 – ∞	0,88 – ∞	0,60 – ∞	0,44 – ∞
10	3,5 – ∞	3,2 – ∞	2,56 – ∞	1,94 – ∞	1,47 – ∞	1,08 – ∞	0,81 – ∞	0,57 – ∞	0,42 – ∞
5	2,59 – ∞	2,45 – ∞	2,04 – ∞	1,63 – ∞	1,28 – ∞	0,97 – ∞	0,75 – ∞	0,54 – ∞	0,41 – ∞
3	1,93 – 6,9	1,85 – 8	1,61 – ∞	1,34 – ∞	1,10 – ∞	0,86 – ∞	0,68 – ∞	0,51 – ∞	0,39 – ∞
2	1,46 – 3,2	1,42 – 3,4	1,27 – 4,8	1,10 – 12	0,93 – ∞	0,76 – ∞	0,61 – ∞	0,47 – ∞	0,36 – ∞
1,5	1,18 – 2,09	1,15 – 2,19	1,05 – 2,67	0,93 – 4	0,81 – 12	0,67 – ∞	0,56 – ∞	0,43 – ∞	0,34 – ∞
1,2	0,98 – 1,55	0,97 – 1,60	0,89 – 1,85	0,81 – 2,40	0,71 – 4	0,61 – ∞	0,51 – ∞	0,41 – ∞	0,33 – ∞
1	0,85 – 1,24	0,83 – 1,27	0,78 – 1,42	0,71 – 1,72	0,64 – 2,40	0,55 – 6	0,47 – ∞	0,38 – ∞	0,31 – ∞
	f = 15 mm								
∞	8,3 – ∞	7,5 – ∞	5,4 – ∞	3,8 – ∞	2,68 – ∞	1,88 – ∞	1,37 – ∞	0,94 – ∞	0,69 – ∞
10	4,6 – ∞	4,3 – ∞	3,5 – ∞	2,73 – ∞	2,12 – ∞	1,58 – ∞	1,21 – ∞	0,86 – ∞	0,64 – ∞
5	3,1 – 13	3,0 – 15	2,59 – ∞	2,15 – ∞	1,75 – ∞	1,37 – ∞	1,08 – ∞	0,79 – ∞	0,61 – ∞
3	2,21 – 4,7	2,15 – 5	1,93 – 6,8	1,67 – 15	1,42 – ∞	1,16 – ∞	0,94 – ∞	0,72 – ∞	0,56 – ∞
2	1,62 – 2,64	1,58 – 2,73	1,46 – 3,2	1,31 – 4,3	1,15 – 7,9	0,97 – ∞	0,82 – ∞	0,64 – ∞	0,51 – ∞
1,5	1,28 – 1,83	1,26 – 1,88	1,18 – 2,09	1,08 – 2,50	0,97 – 3,4	0,84 – 7,5	0,72 – ∞	0,58 – ∞	0,47 – ∞
1,2	1,05 – 1,41	1,04 – 1,43	0,99 – 1,55	0,91 – 1,77	0,83 – 2,18	0,74 – 3,3	0,64 – 10	0,53 – ∞	0,44 – ∞
1	0,90 – 1,14	0,89 – 1,16	0,85 – 1,23	0,79 – 1,37	0,73 – 1,60	0,66 – 2,15	0,58 – 3,8	0,49 – ∞	0,41 – ∞

⊛	1,8	2	2,8	4	5,6	8	11	16	22
m	f = 20 mm								
∞	11 – ∞	10 – ∞	7,1 – ∞	5,0 – ∞	3,6 – ∞	2,50 – ∞	1,82 – ∞	1,25 – ∞	0,91 – ∞
10	5,3 – ∞	5,0 – ∞	4,2 – ∞	3,3 – ∞	2,64 – ∞	2,01 – ∞	1,54 – ∞	1,12 – ∞	0,84 – ∞
5	3,5 – 9,1	3,3 – 10	2,95 – 17	2,51 – ∞	2,09 – ∞	1,67 – ∞	1,34 – ∞	1,01 – ∞	0,77 – ∞
3	2,37 – 4,11	2,31 – 4,29	2,12 – 5,2	1,88 – 7,5	1,64 – 19	1,37 – ∞	1,14 – ∞	0,89 – ∞	0,70 – ∞
2	1,70 – 2,44	1,67 – 2,50	1,57 – 2,78	1,43 – 3,3	1,29 – 4,6	1,12 – 10	0,96 – ∞	0,77 – ∞	0,63 – ∞
1,5	1,33 – 1,74	1,31 – 1,77	1,24 – 1,90	1,16 – 2,15	1,06 – 2,59	0,94 – 3,8	0,83 – 9	0,69 – ∞	0,57 – ∞
1,2	1,09 – 1,35	1,08 – 1,37	1,03 – 1,45	0,97 – 1,58	0,90 – 1,81	0,82 – 2,31	0,73 – 3,5	0,62 – ∞	0,52 – ∞
1	0,92 – 1,10	0,91 – 1,12	0,88 – 1,17	0,84 – 1,25	0,79 – 1,39	0,72 – 1,67	0,65 – 2,23	0,56 – 5	0,48 – ∞
	f = 28 mm								
∞	22 – ∞	20 – ∞	14 – ∞	9,8 – ∞	7,0 – ∞	4,9 – ∞	3,6 – ∞	2,45 – ∞	1,79 – ∞
10	6,9 – 18	6,6 – 20	5,8 – 35	5,0 – ∞	4,1 – ∞	3,3 – ∞	2,63 – ∞	1,97 – ∞	1,52 – ∞
5	4,1 – 6,5	4,0 – 6,7	3,7 – 7,8	3,3 – 10	2,92 – 18	2,48 – ∞	2,09 – ∞	1,65 – ∞	1,32 – ∞
3	2,64 – 3,48	2,61 – 3,55	2,48 – 3,82	2,30 – 4,3	2,11 – 5,3	1,87 – 7,7	1,63 – 19	1,35 – ∞	1,12 – ∞
2	1,84 – 2,21	1,82 – 2,23	1,76 – 2,34	1,67 – 2,52	1,56 – 2,80	1,43 – 3,4	1,29 – 4,6	1,11 – 11	0,95 – ∞
1,5	1,41 – 1,62	1,40 – 1,63	1,36 – 1,68	1,31 – 1,78	1,24 – 1,91	1,15 – 2,17	1,06 – 2,60	0,94 – 3,9	0,82 – 9
1,2	1,14 – 1,27	1,14 – 1,28	1,11 – 1,32	1,07 – 1,37	1,03 – 1,45	0,97 – 1,59	0,90 – 1,81	0,81 – 2,36	0,72 – 3,7
1	0,96 – 1,05	0,96 – 1,06	0,94 – 1,08	0,91 – 1,12	0,88 – 1,17	0,84 – 1,26	0,79 – 1,40	0,72 – 1,69	0,65 – 2,28

⊚	1,8	2	2,8	4	5,6	8	11	16	22
m	f = 36 mm								
∞	36 – ∞	32 – ∞	23 – ∞	16 – ∞	12 – ∞	8,1 – ∞	5,9 – ∞	4,1 – ∞	2,95 – ∞
10	7,8 – 14	7,6 – 14	7,0 – 18	6,2 – 26	5,4 – ∞	4,5 – ∞	3,7 – ∞	2,89 – ∞	2,28 – ∞
5	4,4 – 5,8	4,3 – 5,9	4,1 – 6,4	3,8 – 7,2	3,5 – 8,8	3,1 – 13	2,71 – ∞	2,24 – ∞	1,86 – ∞
3	2,77 – 3,28	2,75 – 3,31	2,66 – 3,45	2,54 – 3,69	2,39 – 4,05	2,19 – 4,8	1,99 – 6,1	1,73 – 12	1,49 – ∞
2	1,90 – 2,12	1,89 – 2,14	1,85 – 2,19	1,79 – 2,29	1,71 – 2,42	1,61 – 2,66	1,50 – 3	1,34 – 4	1,20 – 6,2
1,5	1,45 – 1,57	1,44 – 1,58	1,41 – 1,61	1,38 – 1,66	1,33 – 1,73	1,27 – 1,85	1,20 – 2,02	1,10 – 2,39	1,00 – 3,1
1,2	1,17 – 1,25	1,16 – 1,25	1,15 – 1,27	1,12 – 1,30	1,09 – 1,34	1,05 – 1,41	1,00 – 1,51	0,93 – 1,71	0,86 – 2,03
1	0,98 – 1,03	0,98 – 1,04	0,96 – 1,05	0,95 – 1,07	0,93 – 1,10	0,90 – 1,15	0,86 – 1,21	0,81 – 1,33	0,75 – 1,52
	f = 38 mm								
∞	40 – ∞	36 – ∞	26 – ∞	18 – ∞	13 – ∞	9 – ∞	6,6 – ∞	4,5 – ∞	3,3 – ∞
10	8,0 – 13,3	7,8 – 14	7,2 – 16	6,4 – 22	5,6 – ∞	4,7 – ∞	4,0 – ∞	3,1 – ∞	2,48 – ∞
5	4,5 – 5,7	4,4 – 5,8	4,2 – 6,2	3,9 – 6,9	3,6 – 8,2	3,2 – 11	2,84 – 21	2,38 – ∞	1,99 – ∞
3	2,80 – 3,25	2,77 – 3,28	2,69 – 3,40	2,58 – 3,60	2,44 – 3,91	2,26 – 4,5	2,06 – 5,5	1,81 – 9	1,57 – ∞
2	1,91 – 2,11	1,90 – 2,12	1,86 – 2,17	1,81 – 2,25	1,74 – 2,37	1,64 – 2,57	1,54 – 2,88	1,39 – 3,6	1,25 – 5,1
1,5	1,45 – 1,56	1,45 – 1,57	1,42 – 1,60	1,39 – 1,64	1,35 – 1,70	1,29 – 1,80	1,23 – 1,95	1,13 – 2,25	1,03 – 2,77
1,2	1,17 – 1,24	1,17 – 1,25	1,15 – 1,26	1,13 – 1,29	1,10 – 1,33	1,06 – 1,39	1,02 – 1,47	0,95 – 1,64	0,88 – 1,90
1	0,98 – 1,03	0,98 – 1,03	0,97 – 1,05	0,95 – 1,06	0,93 – 1,09	0,91 – 1,13	0,87 – 1,18	0,82 – 1,29	0,77 – 1,44

	1,8	2	2,8	4	5,6	8	11	16	22
m	f = 48 mm								
∞	64 – ∞	58 – ∞	41 – ∞	29 – ∞	21 – ∞	14 – ∞	10 – ∞	7,2 – ∞	5,2 – ∞
10	8,7 – 11,9	8,5 – 12,1	8,0 – 13,2	7,4 – 15	6,7 – 19	5,9 – 33	5,1 – ∞	4,2 – ∞	3,4 – ∞
5	4,6 – 5,4	4,6 – 5,5	4,5 – 5,7	4,3 – 6,1	4,0 – 6,6	3,7 – 7,7	3,4 – 9,6	2,96 – 16	2,56 – ∞
3	2,87 – 3,15	2,86 – 3,17	2,80 – 3,24	2,72 – 3,35	2,62 – 3,52	2,49 – 3,79	2,34 – 4,21	2,12 – 5,1	1,91 – 7
2	1,94 – 2,07	1,94 – 2,08	1,91 – 2,11	1,88 – 2,15	1,83 – 2,22	1,76 – 2,33	1,68 – 2,48	1,57 – 2,77	1,45 – 3,2
1,5	1,47 – 1,54	1,47 – 1,55	1,45 – 1,56	1,43 – 1,59	1,40 – 1,62	1,36 – 1,68	1,32 – 1,76	1,25 – 1,90	1,17 – 2,11
1,2	1,18 – 1,23	1,18 – 1,23	1,17 – 1,24	1,16 – 1,26	1,14 – 1,28	1,11 – 1,31	1,08 – 1,36	1,03 – 1,44	0,98 – 1,56
1	0,99 – 1,02	0,99 – 1,02	0,98 – 1,03	0,97 – 1,04	0,96 – 1,06	0,94 – 1,08	0,92 – 1,11	0,88 – 1,17	0,84 – 1,24
	f = 56 mm								
∞	87 – ∞	78 – ∞	56 – ∞	39 – ∞	28 – ∞	20 – ∞	14 – ∞	9,8 – ∞	7,1 – ∞
10	9,0 – 11,3	8,9 – 11,5	8,5 – 12,2	8,0 – 13	7,4 – 16	6,6 – 20	5,9 – 34	5,0 – ∞	4,2 – ∞
5	4,7 – 5,3	4,7 – 5,3	4,6 – 5,5	4,4 – 5,7	4,2 – 6,1	4,0 – 6,7	3,7 – 7,7	3,3 – 10	2,94 – 17
3	2,91 – 3,11	2,89 – 3,12	2,85 – 3,17	2,79 – 3,25	2,71 – 3,36	2,61 – 3,55	2,48 – 3,80	2,30 – 4,3	2,12 – 5,2
2	1,96 – 2,05	1,96 – 2,06	1,94 – 2,08	1,91 – 2,11	1,87 – 2,16	1,82 – 2,23	1,76 – 2,33	1,67 – 2,52	1,57 – 2,79
1,5	1,48 – 1,53	1,48 – 1,53	1,47 – 1,55	1,45 – 1,56	1,43 – 1,59	1,40 – 1,63	1,36 – 1,68	1,31 – 1,78	1,24 – 1,90
1,2	1,19 – 1,22	1,19 – 1,22	1,18 – 1,23	1,17 – 1,24	1,16 – 1,26	1,14 – 1,28	1,11 – 1,32	1,07 – 1,37	1,03 – 1,45
1	0,99 – 1,02	0,99 – 1,02	0,99 – 1,02	0,98 – 1,03	0,97 – 1,04	0,96 – 1,06	0,94 – 1,08	0,91 – 1,12	0,88 – 1,17

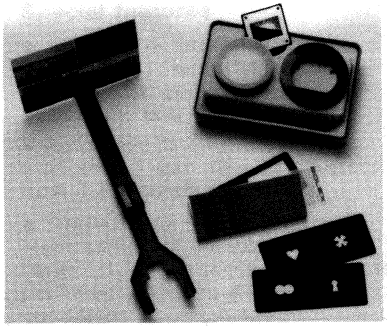
Macro position

Depth of field indicated in centimetres

Focusing ring set to infinity
B = breadth of field covered

◎	B = 150 mm	B = 100 mm	B = 65 mm	B = 45 mm	B = 30 mm
1,8	− 1,8 ÷ + 2,3	−0,8 ÷ + 1,0	−0,4 ÷ + 0,4	−0,2 ÷ +0,2	−0,1 ÷ +0,1
2	− 2,0 ÷ + 2,6	−0,9 ÷ + 1,1	−0,5 ÷ + 0,5	−0,2 ÷ +0,2	−0,1 ÷ +0,1
2,8	− 2,8 ÷ + 3,8	−1,3 ÷ + 1,6	−0,6 ÷ + 0,7	−0,3 ÷ +0,3	−0,1 ÷ +0,1
4	− 3,8 ÷ + 6,1	−1,8 ÷ + 2,5	−0,8 ÷ + 1,0	−0,4 ÷ +0,5	−0,2 ÷ +0,2
5,6	− 5,0 ÷ + 9,8	−2,4 ÷ + 3,7	−1,1 ÷ + 1,4	−0,5 ÷ +0,7	−0,3 ÷ +0,3
8	− 6,4 ÷ + 18	−3,2 ÷ + 6,1	−1,5 ÷ + 2,2	−0,7 ÷ +1,0	−0,3 ÷ +0,4
11	− 7,8 ÷ + 37	−4,0 ÷ +10,1	−1,9 ÷ + 3,4	−1,0 ÷ +1,5	−0,5 ÷ +0,6
16	− 9,6 ÷ +332	−5,1 ÷ +23	−2,5 ÷ + 6,0	−1,3 ÷ +2,4	−0,6 ÷ +0,9
22	−11,2 ÷ + ∞	−6,1 ÷ +87	−3,1 ÷ +11,2	−1,6 ÷ +3,9	−0,8 ÷ +1,4

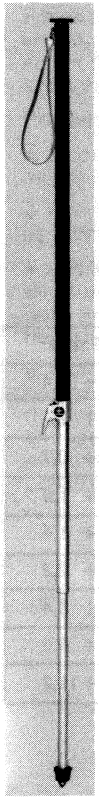
Accessories available on request

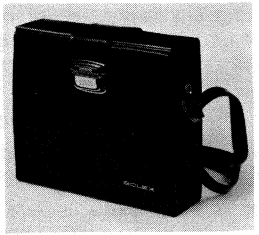


Bolex Macro Set

The Bolex Macro Set comprises a number of accessories simplifying the taking of Macro shots of slides, postcards and small subjects, stationary or moving titles, as well as iris effects, filming through cut-out masks (keyhole, heart, binoculars).

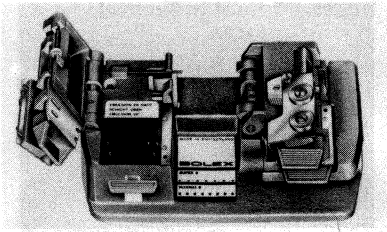
The accessories forming part of the Bolex Macro Set include a slide holder, a card holder, a Macro Close-Up lens, a slide and transparent celluloids for titles, printed letter transfers, a mask for iris effects, cut-out masks.





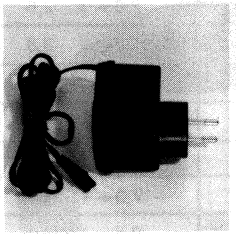
Transport case, rigid, padded inside, with shoulder strap: it provides effective protection for your camera and at the same time simplifies transport. Space has been provided for it to hold one or two cartridges of film and a number of accessories.

Monopod: small, light and very practical, it ensures excellent camera steadiness.



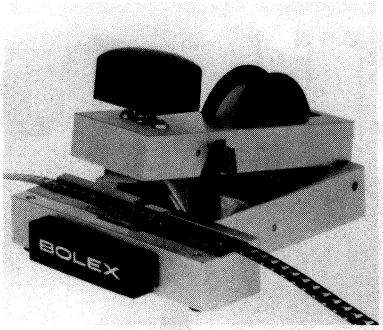
Bolex dual splicer
(Super 8 and Normal 8)

It makes bevelled splices, which pass very smoothly through the projector gate.



Battery charger for plugging into the mains; complete charging time 14 hours.

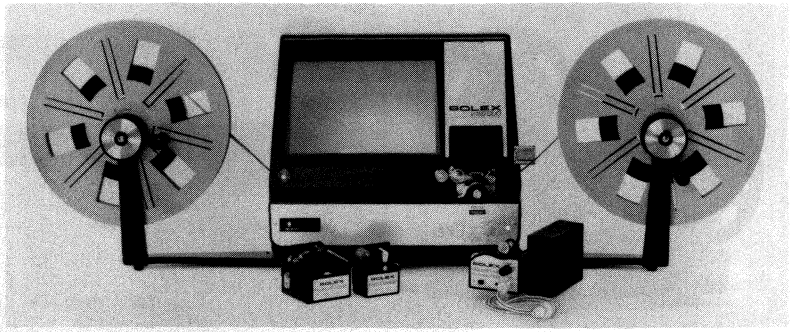
10 m extension cable for remote control



Bolex tape splicer
(Super 8)

This simple and precise Bolex splicer enables splicing of Super 8 films using extremely strong transparent tape which can also be used on polyester films.

The Bolex tape splicer also makes it possible to repair broken films without a loss of frames.



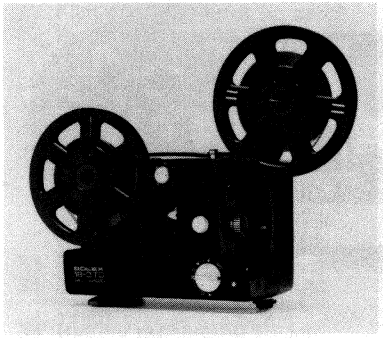
Bolex V180 DUO Viewer

The Bolex V180 DUO Viewer has been designed for Super 8 and Normal 8 films on reels up to 800'. The viewer is designed with an extremely simple film path where the base side, not the emulsion side, faces the projection aperture, thereby avoiding practically all risks of scratching the emulsion.

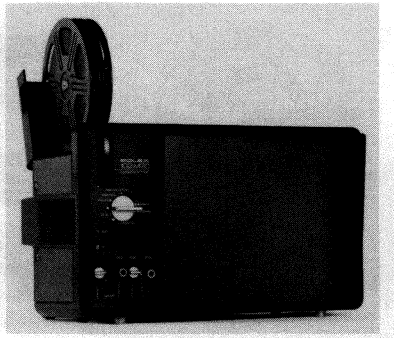
The large screen (150×110 mm) together with the lens (16 mm f/3.5) / lamp (6 V/10 W) system ensures easy, convenient viewing even in bright daylight.

Accessories available separately: sound reader (for finding the beginning or end of the recorded sound), frame counter, film cleaner, Sound Fader (for the total or gradual erase of a given portion of the sound recorded on the magnetic stripe of the film, or a gradual fade-out–fade-in).

Super 8 silent projectors

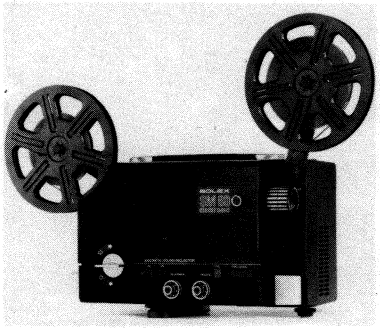


Bolex 18-3TC Multispeed: a dual projector (S8/N8), robust and complete within very reduced dimensions. An instrument which will show your films to best advantage. Which will add life to your projection. All this thanks to the many advantages of forward and reverse operation, slow motion (there are four different speeds), still projection, the possibility of controlling the starting and stopping of a tape recorder linked to the projector by accessory cable.

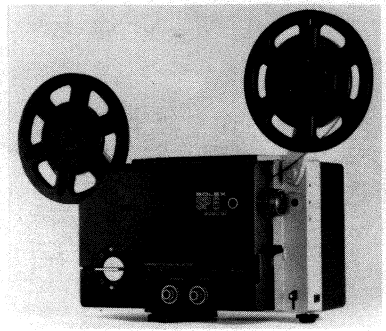


Bolex 102 MTC: projection in broad daylight, without wasting a moment, on a built-in screen; a dual format projector (Super 8, Normal 8), with 4 slow motion speeds + freezing on a picture, and possibility of remote control from a cassette recorder.

Super 8 sound projectors



Bolex SM80 electronic: it is equipped with two sets of magnetic heads for recording, superimposition and playback, not only on the regular magnetic track but also on the balance stripe along the perforated edge of the film.



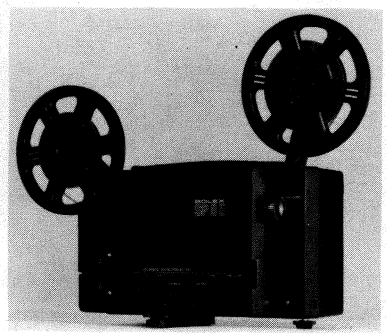
Bolex SP8 special, Bolex SP8 E

represent above all a very refined recording technique brought within reach of the amateur. For richer, more elaborate and at the same time easier sound effects. Among other things these two projectors offer you:

– manual or automatic adjustment of the recording level;

– recording level control by light-emiting diodes;

– the possibility of making super-impositions and sound dissolves.



Bolex International S.A.,
Yverdon (Switzerland)

After-sales service

Through our world-wide organization, we can offer efficient and reliable after-sales service in practically every part of the world. If service is required, return your camera to a Bolex dealer or directly to the Bolex service center. Please quote the serial number in any correspondence with your Bolex dealer or distributor.

BOLEX
Hallmark of quality

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